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THE Senefelder Group

1910–1960

An Exhibition of Lithographs

Arts Council 1961

Foreword

The Senefelder Group celebrated its jubilee last year and the Arts Council welcomes this opportunity of showing the past and present achievements of the Group.

The Council is grateful to Mr. Edward Bawden, Mr. Julian Trevelyan and Mr. Henry Trivick for assisting me in the selection of the works, and again to Mr. Trivick for his interesting introduction to the catalogue. Special thanks are also due to the lenders, and in particular the Victoria and Albert Museum, which has generously made available 22 prints from its collection. G.W.

Introduction

Lithography (lithos—stone, graphis to draw) is a method of planographic printing discovered in 1798 by Alios Senefelder, then aged 27 and living near Munich. Senefelder was a brilliant young man, for not only did he discover the technique of lithography and bring it to a state of perfection, but he also designed printing presses, invented lithographic drawing chalks and inks, lithographic printing inks, transfer papers and printed from metal plates, wood and other materials as well as writing a most comprehensive treatise on all his work. This book *The Complete Course of Lithography* by A. Senefelder (Ackerman, London, 1818) is exhibited in the galleries.

Very briefly the basic principle of lithography is as follows:

The stone, a natural limestone, having been cut to a uniform thickness and the surface prepared with a fine, smooth, even grain, a drawing is made on the surface with a greasy chalk, ink or wash. The stone absorbs the grease, then gum arabic solution is spread over the stone, penetrating the undrawn areas. This gum penetration is a most essential function in lithography, the gum forms a close physical union with the limestone which cannot be separated by the use of water alone. When thoroughly dry the *Surface* gum is washed off with water and the *Surface* chalk or ink or wash deposit is removed by turpentine. The stone is kept damp and a roller charged with greasy printing ink is rolled over the stone. The grease deposit on the stone's surface makes contact with the greasy printing ink on the roller which leaves a deposit where the drawing was originally made. The undrawn parts do not take the printing ink because they are covered with a thin film of water which refuses the

greasy ink, the gum penetration keeps the water on the stone's surface thus preventing the stone from drying and it also 'locks' the grease penetration in position, preventing it from spreading in the stone. (Thus it will be seen that gum arabic serves a dual purpose in lithography.) Then a sheet of paper is placed on top of the stone and an impression taken off by the aid of the press. That is your lithographic print.

When Senefelder had completely mastered this new method of printing he took out patents in many of the great cities in Europe. He visited London in 1800 and lodged his method of 'chemical printing' at the Patent Office. It was not, however, until four years later that any lithographs were published in this country. The first on record was drawn by Benjamin West in 1801, then President of the Royal Academy (the writer is West's great-great-grandson). In the early part of the nineteenth century lithographic printing presses were established in many of the cities where Senefelder had taken out patents (and in other cities, too, where Senefelder had not covered his printing rights). Other printers claimed the new method of printing as their own invention!

Lithography became the fashion. The dilettante and numerous amateur artists produced quantities of lithographs, they wrote poems and illustrated them—it was so easy to write or draw with a piece of chalk or pen on a flat surface and then, almost by magic, to have quantities of their creations printed quickly and cheaply. In France, this fashion was largely due to one general, the Baron Lejeune, who was a keen amateur artist. In 1806, when in Munich and about to leave the city for Paris, a lithographic stone was brought to him. He quickly drew his Cossack on the stone and at once one of Senefelder's brothers was back at his printing shop with the stone. Lejeune sat down to eat his dinner. When drinking his coffee, 100 proofs of his drawing were served! This

excited him. When back in Paris he showed a print to Napoleon who investigated the process. Lejeune then had to go to Spain, but on his return he found the fashionable people of Paris converted to the new process.

The techniques of lithography spread and in a few years attracted the attention of artists of the highest standing. The first thirty years of lithography saw lithographs produced by artists such as Ingres, Prout, Isabey, Bonington, Delacroix, Goya, Daumier, Gavarni, Corot, Millet, Courbet, Doré, Menzel, followed by Manet, Fantin-Latour, Renoir, Degas, Lautrec, Cheret, Van Gogh, Gauguin and Whistler during the last quarter of the nineteenth century. The beginning of the twentieth century saw a decline in the use of lithography, similar to the earlier decline during the third quarter of the nineteenth century, although Bonnard, Vuillard, Munch and a few others produced excellent lithographs. In this country a few artists had tried to keep alive the spirit of lithography which had been abused by the commercial printer.

The Whistler Memorial Exhibition of 1905 which showed a wide range of this artist's work as a lithographer stimulated interest among these artists who resolved to further the cause of lithography as a medium of self expression. Frank Brangwyn, Joseph Pennell, William Rothenstein, A. S. Hartrick, Ernest Jackson and others had produced the occasional lithograph. In 1909, Jackson, Hartrick and Kerr-Lawson called a meeting to form a society for the artist lithographer. Several of the artists attended and eventually in the following year the Senefelder Club was formed. Joseph Pennell was elected President and Hartrick, Jackson and Lawson formed the committee. John Copley and Ethel Gabain soon joined, followed by Brangwyn, Spencer Pryse, Charles Shannon, Augustus John, W. Rothenstein, C. R. Nevinson, Claude Shepperson, E. J. Sullivan, E. Blampied and many others.

From France, Steinlen, J. L. Forain and Henri Matisse were added to the list of members—Marie Laurencin, Raoul Dufy, Renoir, Signac, Kollwitz and Belleroche also exhibited. It would be wrong to say that all the best artist lithographers joined—Sickert, Wilson Steer, John Sargent, Frank Short and George Clausen who were lithographers never joined the Senefelder Club, although some of them did exhibit an occasional print with the Club's members. The first exhibition was held at the Goupil Galleries in 1910. In the four years before World War I, the Club held annual exhibitions in London and the provinces, as well as between 40 and 50 exhibitions on the Continent and in America. After the war the Club extended its membership. Artists wanted to practise the art and collectors wished to acquire their work. The Club had formed a body of subscribers known as Lay members. Artist members undertook in turn to produce a lithograph, the edition of which was to be 50. Each lay member subscribed annually one guinea and received a signed proof of one of these lithographs. This scheme is still in operation today, the subscription is now 2 gns. but the lay member now has the option of choosing one from three lithographs in four colours each year. Between the two world wars the Club carried out its work all over the world and became known internationally—the only autographic one among the graphic arts.

After the end of World War II a younger group of lithographers was taking the field. These younger English lithographers are some of the most distinguished of today—they have acquired freedom of technique, strong in design and experimental in the use of colour. The prints exhibited in this exhibition show the great change that has taken place in the artist's outlook in the past 50 years. It is the Senefelder Group (renamed three years ago) that has almost entirely renewed its membership with artists of fresh outlook, almost the only established

society that has done this. Many education committees with small funds available find material in the colour lithograph with which to decorate their schools. Many of the artists of the group are finding a ready and ever-growing demand for their work among such bodies.

The Senefelder Group has its headquarters at the galleries of the Crafts Centre of Great Britain, of which Centre the Group is a constituent body. The address is: 16–17 Hay Hill, W.1, where a selection of works by members is always on view.

H. TRIVICK, *Chairman of the Senefelder Group*

BOOKS AND ARTICLES ON LITHOGRAPHY BY MEMBERS OF THE SENEFELDER GROUP

The Imprint Lithography, F. E. Jackson, 1913.
Lithography and Lithographers, J. & E. R. Pennell, 1915.
The Print Collectors Quarterly, John Copley, Various.
Lithography as a Fine Art, A. S. Hartrick, 1930.
Penrose Annual, Various.
The Studio, James Boswell and others.
Autolithography, the Technique, Henry Trivick, Faber, 1960.

Catalogue

Founder and Early Members

1 EDWARD BLAMPIED born 1886
Horses at Sunrise. *Lent by Henry Trivick Esq.*

2 LILY BLATHERWICK died 1934
February Fair-Maids.
Lent by Vincent Lines Esq.

3 LILY BLATHERWICK
The Sun Flower. *Lent by Vincent Lines Esq.*

4 SIR MUIRHEAD BONE 1876–1953
Shipyard seen from a big crane 1917.
Lent by the Victoria and Albert Museum

5 SIR FRANK BRANGWYN, R.A. 1867–1956
Church of St. Martin, Ypres.
Lent by the Victoria and Albert Museum

6 SIR GEORGE CLAUSEN, R.A. 1852–1944
The Furnace.
Lent by the Victoria and Albert Museum

7 JOHN COPLEY 1875–1950
Opera Glasses. *Lent by Henry Holzer Esq.*

8 FRANCIS DODD, R.A. 1874–1949
Woman. *Lent by Henry Trivick Esq.*

9 RAOUL DUFY 1877–1953
From the series 'La Mer'.
Lent by the Victoria and Albert Museum

10 JEAN LOUIS FORAIN 1852–1931
Le Décave. *Lent by Messrs. P. & D. Colnaghi*

11 JEAN LOUIS FORAIN
Chez L'Huissier.
Lent by Messrs. P. & D. Colnaghi

12 ETHEL GABAIN 1883–1950
Mrs. Tü-Lan-Tuo. *Lent by Henry Holzer Esq.*

13 A. S. HARTRICK 1864–1950
The rat-catcher. *Lent by Henry Trivick Esq.*

14 A. S. HARTRICK
Pennell at the press.
Lent by Vincent Lines Esq.

15 A. S. HARTRICK
Putney Bridge. *Lent by Vincent Lines Esq.*

16 A. S. HARTRICK
The Bellringers. *Lent by Vincent Lines Esq.*

17 ERNEST JACKSON, R.A. 1875–1945
Portrait.
Lent by the Victoria and Albert Museum

18 KATHE KOLLWITZ 1867–1945
A workman of the working class.
Lent by the Victoria and Albert Museum

19 HENRI MATISSE 1869–1954
Alfred Cortot.
Lent by the Victoria and Albert Museum

20 HENRI MATISSE
Nu couché sur canapé.
Lent by the Victoria and Albert Museum

21 PAUL NASH 1889–1946
Landscape of the Megaliths.
Arts Council Collection

22 C. R. NEVINSON 1889–1946
In the Air.
Lent by the Victoria and Albert Museum

23 JOSEPH PENNELL 1857–1926
Liberty Tower, N.Y.
Lent by the Victoria and Albert Museum

24 JOSEPH PENNELL
The Cut looking towards Culebra.
Lent by the Victoria and Albert Museum

25 G. SPENCER PRYSE 1882–1956
Workless.
Lent by the Victoria and Albert Museum

26 PIERRE AUGUSTE RENOIR 1841–1919
Maternité. 1912
Lent by the Victoria and Albert Museum

27 SIR WILLIAM ROTHENSTEIN 1872–1945
Portrait of Robert Bridges.
Lent by the Victoria and Albert Museum

28 SIR WILLIAM ROTHENSTEIN
Portrait of I. H. J. T. Fantin Latour (1836–1902).
Lent by the Victoria and Albert Museum

29 C. H. SHANNON, R.A. 1863–1937
Lithograph 1928.
Lent by the Victoria and Albert Museum

30 C. H. SHANNON, R.A.
Nude female standing over a child in a bath.
Lent by the Victoria and Albert Museum

31 CLAUDE SHEPPERSON 1867–1921
Detraining in England 1917.
Lent by the Victoria and Albert Museum

32 T. A. STEINLEN 1859–1923
On détrousse au Coin des Lois.
Lent by the Victoria and Albert Museum

33 T. A. STEINLEN
Filles et Souteneur.
Lent by the Victoria and Albert Museum

Present Members

34 EDWARD ARDIZZONE
Lover's Surprise. *Arts Council Collection*

35 EDWARD ARDIZZONE
The Life Class.

36 ELIZABETH ASLIN
Lighthouse. *4 gns*

37 RICHARD BEER
Clock Tower, Amsterdam. *6 gns*

38 JAMES BOSWELL
Au Revoir, Kentish Town 1939.
Lent by Henry Trivick Esq.

39 ALICIA BOYLE
Page of Cats. *6 gns*

40 ALLIN BRAUND
Tree Shadow, 1958. *10 gns*

41 ALLIN BRAUND
Surf against rocks. *15 gns*

42 BERNARD CHEESE
Bobby on the beach. *7 gns*

43 HENRY CLIFFE
Two Figures 1959. *9 gns*

44 HENRY CLIFFE
Circe 1959. *9 gns*

45 JANE CUMMINGS
Crimson and Blue. *4½ gns*

46 JAMES FITTON, R.A.
The Toilet.
Lent by the Victoria and Albert Museum

47 PHYLLIS GINGER
Show day at St. Bartholomew's Hospital. *5 gns*

48 ALISTAIR GRANT
Figure and Moon, 1957. *8 gns*

49 ALISTAIR GRANT
Two Mirrors. *8 gns*

50 SYDNEY GREENWOOD
Connemara. *5 gns*

51 ADRIAN HEATH
Orange Form 1959. *7 gns*

52 PAUL HOGARTH
Fish Eagles 1954.

53 HENRY HOLZER
Trilithon 1961. *7 gns*

54 CLARK HUTTON
Seafront. *Arts Council Collection*

55 AUGUSTUS JOHN
A group of women and children on a rocky shore.
Lent by the Victoria and Albert Museum

56 STANLEY JONES
Land Fall. *8 gns*

57 CHARLES KEEPING
Man with pair horses 1960. *6 gns*

58 MORRIS KESTELMAN
Woman and Goat. *7 gns*

59 EDWIN LA DELL
St. John's. *7 gns*

60 EDWIN LA DELL
Priddy nine barrows. *7 gns*

61 LYNTON LAMB
St. Pauls. *Arts Council Collection*

62 LYNTON LAMB
Railway Terminus. *Arts Council Collection*

63 VINCENT LINES
Portrait of A. S. Hartrick.
Lent by Henry Trivick Esq.

64 VINCENT LINES
Picador. *6 gns*

65 HELENA MARKSON
Lytham Mill. *8 gns*

66 CHARLES MOZLEY
Thames at Staines. *Arts Council Collection*

67 JOHN O'CONNOR
Sunrise.

68 RICHARD PLATT
Stonehenge. *7 gns*

69 PETER REDDICK
Berre-Les-Alpes. *5 gns*

70 MICHAEL ROTHENSTEIN
Orange and Blue. *5 gns*

71 LAURENCE SCARFE
Grapes 1949. *Arts Council Collection*

72 PAUL SHARP
Puffing Billy. *6 gns*

73 BRIGIT SKIOLD
Seascape 1961. *7 gns*

74 ROBERT TAVERNER
Pierhead. *6 gns*

75 ROBERT TAVERNER
Night Catch. *6 gns*

76 HENRY TRIVICK
Totem. *7 gns*

77 HENRY TRIVICK
Construction. *6 gns*

78 ARNOLD VAN PRAAG
Night Skraak with Egg 1959. *7 gns*

79 JOHN WATSON
The Goat Man. *Arts Council Collection*

80 CLIFFORD WILKINSON
Seascape. *5 gns*

81 MAREK ZULAWSKI
Street Singer. *8 gns*

82 MAREK ZULAWSKI
Man Asleep 1954. *9 gns*

Honorary Members

83 ANTONI CLAVE
Le Bonjour du Roi 1960.
Arts Council Collection

84 JOHN PIPER
King and Queen 1954.

85 JOHN PIPER
Three Somerset Towers 1959.

86 WILLIAM SCOTT
Arran 1960. *15 gns*

Unless otherwise stated, all prints are lent by the artists; those which are for sale are priced unframed.

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